

Spring 2022 Genre Studies: The Novel (ENGL-351-01)

- [Dashboard](#)
- My courses
- [23692.202220](#)

Topic outline

General

- [AnnouncementsForum](#)
- [ENGL 351 Genre Studies: The NovelFile](#)
 - Done
- **REQUIRED TEXTS**
- All texts can be obtained digitally as Amazon Kindle texts, which can be read on any computer or e-reader that has Kindle software (free from Amazon). Click the blue codes below to visit Amazon.com.

- | | | |
|--------------------|---------------------------|----------------------------|
| Defoe, Daniel. | <i>Robinson Crusoe</i> | B00ABTIXXQ |
| Penguin | 2003 | |
| Dickens, Charles, | <i>Great Expectations</i> | B005FBSEY8 |
| Oxford | 2008 | |
| Carey, Peter. | <i>Jack Maggs</i> | B000XUAENU |
| Vintage | 1999 | |
| Flaubert, Gustave. | <i>Madame Bovary</i> | B016BQ58H6 |
| Oxford | 2008 | |

Week 1

Jan 12 W

Introduction

Week 2

Jan 17 M

Defoe, *Robinson Crusoe* (1719) Ch 1 - 5

An e-text of *Robinson Crusoe* is here: [Project Gutenberg](#)

Audio files of *Robinson Crusoe* are here: [Librivox](#)

Jan 19 W

Defoe, *Robinson Crusoe*, Ch 6 - 11

Characteristics of the Novel

- [I - The Novel - Formal Realism](#)File
- Done

[Week 3](#)

Jan 24 M

Defoe, *Robinson Crusoe*, Ch 12 - 15

Jan 26 W

Defoe, *Robinson Crusoe*, Ch 16 - 20

Factors Affecting the Rise of the Novel

- [Discussion forum - Robinson Crusoe](#)
- Mark as done

[Week 4](#)

Jan 31 M

Dickens, *Great Expectations*, Ch 1 - 14 (I- XIV); The *Bildungsroman*

Audio files of *Great Expectations* are here: [Librivox](#)

An online e-text for *Great Expectations* is here: [Project Gutenberg](#)

South Park's adaptation of *Great Expectations*

Great Expectations (2012)

Great Expectations (1998)

Great Expectations (2011 BBC production)

Great Expectations (1946)

Feb 2 W

Dickens, *Great Expectations*, Ch 15 - 29 (XV - XXIX)

- [Great Expectations - HandoutFile](#)
- Done

[Week 5](#)

Feb 7 M

Dickens, *Great Expectations*, Ch 30 - 44 (XXX - XLIV)

Feb 9 W

Dickens, *Great Expectations*, Ch 45 - 59 (XLV - LIX)

- [Discussion Forum - Great Expectations](#)
- Mark as done
- [Paper 1Assignment](#)
- Done
- Assignment instructions are here: [Paper 1](#)

Do not consult or incorporate secondary sources in writing your essay--you should be able to complete it based on our course materials and your ability to close read. Plagiarism will be penalized and may result in failure of the paper, course or expulsion from the University! Consult the following resource to be reminded of what constitutes plagiarism.

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- **Format: 1125 - 1250 words, 12 pt Garamond or 12 pt Times New Roman, double spaced, 1" margins. MLA format.**
- **Due: 11:59 pm Tues March 1 - 11:59 pm Thurs March 3**
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Week 6

Feb 14 M

Flaubert, *Madame Bovary*, Part 1, Ch 1 - 9, (I - IX)

Feb 16 W

Flaubert, *Madame Bovary*, Part 2, Ch 1 - 9 (I - IX)

A discussion of the narrator and some rhetorical narrative techniques

00:00 - Introduction

00:44 - Author to Reader Relations

07:54 - First Person Narration

08:48 - Third Person Narration (Omniscient and Limited Narrators)

10:43 - Second Person Narration

12:44 - Dramatized and Undramatized Narrators

14:33 - Observers vs Narrator-Agents

15:15 - Intrusive Narrators

15:53 - Self-conscious Narrators

18:18 - Types of Narrative Commentary

19:35 - Critique of Intrusive Narration

22:51 - Narrative Distance

26:45 - Impersonal Narration

30:00 - Madame Bovary on Trial

34:41 - Focalization and Free Indirect Discourse

38:22 - FID in Madame Bovary

43:22 - FID and Irony

51:34 - Abrams and Harpham on Structural Irony

Week 7

Feb 21 M

Flaubert, *Madame Bovary*, Part 2, Ch 10 - 15, (X -XV)

Feb 23 W

Flaubert, *Madame Bovary* , all of Part 3, Ch 1 - 11 (I - XI)

Story, plot and Freytag's Pyramid

- [Discussion forum - Madame Bovary](#)
 - Mark as done

Week 8

Feb 28 M

MIDTERM BREAK

Mar 2 W

Carey, *Jack Maggs*

- [Take home midtermAssignment](#)
 - Done
- Your midterm is here: [ENGL351- Takehome-Midterm](#)
- Take home midterm (15% of grade) **55 MARKS**
- Due Thursday March 10 by 11:59 pm via Moodle

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- Pick ONE option for question 10.
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- For this exam, you are allowed to consult any notes you have made during class and any sources that Dr. Bailey has made available to you or recommended through Moodle--powerpoints, YouTube videos, the critical works themselves, handouts. You should NOT do any research beyond these authorized sources. You may take as long to prepare for the test as you like. Preparation might involve such activities as note taking, reading, or outlining your responses. However, once you begin typing your first response, you are only allowed **five** hours of writing time to complete the exam. It is unnecessary to finish the exam in one sitting-- you can break up your five hours anyway you like, but you have only five total hours to do it--you're on the honor system.
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- You should save your midterm as a word document named Lastname_Firstname_Midterm351S22 before you upload it to Moodle.
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○ **IDENTIFICATION**

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- Read each of the following passages and then name the novel it is excerpted from, the author of the novel, who speaks or is being described and if applicable, who is spoken to. Then **BRIEFLY**--one or two sentences--discuss what the excerpt illuminates about the text as a novel--for example, you might discuss how a particular novelistic technique is exemplified by the excerpt or discuss the passage's significance with respect to the themes of the text as a whole. **[15 marks]**
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- “On this day of the year, long before you were born, this heap of decay,” stabbing with her crutched stick at the pile of cobwebs on the table but not touching it, “was brought here. It and I have worn away together. The mice have gnawed at it, and sharper teeth than teeth of mice have gnawed at me.”
-
- So, when she was fifteen, she spent six months breathing the dust of old lending libraries. Later, with Walter Scott, she became enthralled by things historical and would dream of

oaken chests, guardrooms, and minstrels. She would have liked to live in some old manor house, like those ladies in long-waisted gowns who, leaning chin in hand on the stone ledge of a window, spent their days gazing from beneath its trefoil arch at a white-plumed cavalier, mounted on a black steed, riding towards them from the distant horizon.

○

- I descended a little on the side of that delicious vale, surveying it with a secret kind of pleasure, (tho' mixt with my other afflicting thoughts) to think that this was all my own, that I was king and lord of all this country indefeasibly, and had a right of possession; and if I could convey it, I might have it in inheritance, as compleatly as any lord of a manor in England.

○

- "What's all this?" said X. "You with an old father, and you with pleasant and playful ways?" "Well!" returned Y. "If I don't bring 'em here, what does it matter?"

○

- Again and again she told herself: 'I've a lover! I've a lover!' revelling in the idea as though she were beginning a second puberty. At last she was to experience those joys of love, that delirium of happiness that she had despaired of ever knowing.

○

- His hair was long and black, not curl'd like wool; his forehead very high, and large, and a great vivacity and sparkling sharpness in his eyes. The colour of his skin was not quite black, but very tawny; and yet not of an ugly yellow nauseous tawny, as the Brasilians, and Virginians, and other natives of America are; but of a bright kind of a dun olive colour, that had in it something very agreeable, tho' not very easy to describe.

○

○ **SHORT ANSWER [20 marks]**

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- Discuss how the rise of the bourgeoisie--the middle class-- is linked to
- changes in the *plot* of the novel.
- increased sales of the novel. **[4]**
- Considering the concepts of person and point of view, name the **type** of narrators found in
- *Madame Bovary*
- *Robinson Crusoe* **[2]**
- What is the difference between the **real author** and the **implied author**? **[2]**
- Define the following types of character: **static, round, flat** **[3]**
- According to critics like Ian Watt, the novel is associated with the "rejection of traditional plots." Explain what they mean. **[2]**

- Physical description is one of the methods of characterization. How does Dickens use physical description to reveal Miss Havisham's nature? [3]
- Define two other methods of characterization [2]
- Discuss the narrative distance between Pip the protagonist and Pip the narrator. [2]

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○ **ESSAY RESPONSE [20 marks]**

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- Remembering that a discussion involves evaluation of multiple points of view and multiple pieces of evidence, answer **ONE** of the following [500- 750 words]:

○

- “Caricatures, not characters populate Dickens’ *Great Expectations*.” **Discuss** to what extent this statement is accurate.

○ **OR**

- The philosopher Rousseau praised *Robinson Crusoe* as a text that could teach a child everything he *must* know. Think carefully about the lessons Crusoe provides through his ways of thinking and acting and **discuss** how far you agree with Rousseau.

○

○ **OR**

○

In *The Reading Lesson: The Threat of Mass Literacy in Nineteenth-Century British Fiction*, Patrick Brantlinger claims, “The inscription of anti-novel attitudes within novels is so common that it can be understood as a defining feature of the genre; accordingly, any fictional narrative which does not somehow criticize, parody, belittle, or otherwise deconstruct itself is probably not a novel.” **Discuss** Brantlinger’s observation in relation to *Madame Bovary*. Is the text truly a novel by his standards?

- Submit as a word file named LastName_FirstNameMidterm351 between 11:59pm Fri Mar 3 and 11:59 pm Thu Mar 10.

Week 9

Mar 7 M

Carey, Jack Maggs

Mar 9 W


Carey, Jack Maggs

- [Discussion forum - Jack Maggs](#)
 - Mark as done
- [Jack Maggs as Postcolonial NovelFile](#)
 - Done

[Week 10](#)

Mar 14 M

Mar 16 W

- [Paper 2Assignment](#)
 - Done
- **CLOSE READING**
-
- Please produce a 2 page, **single-spaced** document (in 12 pt Garamond or Times New Roman) dedicated to the intimate and technically sophisticated *description* of a small section of text from *Madame Bovary* or *Jack Maggs*. By “a small section of text” I mean very small: no more than a short paragraph of prose (short paragraph = 2-4 sentences). You should include detailed citations of the text you’re describing.
- Your job is to notice **absolutely everything about this selection**: you should use **at least four** (but probably many more) of the terms in the accompanying handout of “critical terms” for literary study. You should notice grammatical structures (subjects, verbs, objects, etc.) You should notice syntactical form: passive voice or active? Hypotactic or paratactic sentences? Future tense or past? You should notice metaphor, simile, and other figures of speech. Is direct or indirect discourse being used? What parts of speech are present? What is the diction like? Is Standard English being used? Creole or dialect? Technical words? Obsolete words or neologisms? What is the punctuation like? Do the words bear any special typographical features, like being bolded or italicized? No detail is too small. Note that here you are **NOT being asked to make an argument** about your observations; rather, the task is simply to **perceive and record with as much specificity as you can the technical range of your selected prose**. This is an exercise in paying close attention.
-  [LiteraryTermsHandoutFile](#)
 - Done

[Week 11](#)

Mar 21 M

Mar 23 W

[Week 12](#)

Mar 28 M

Mar 30 W

[Week 13](#)

Apr 4 M

Apr 6 W

Hermeneutic and Proairetic Codes

- [Final PaperAssignment](#)
 - Done
 - The final essay should be 5 - 7 pages on a topic of your choosing related to the novel. You may write on any novel we have read this semester that you have NOT written on before. 1" margins, 12 pt Garamond or Times New Roman double-spaced, MLA format and style. You are allowed to incorporate scholarly sources into the essay although this is not necessary. I advise clearing your topic with me before you begin. The essay should be saved
 - The essay should, of course, be organized around a thesis that is explicit and introduced in the first paragraph. Close-reading of the text is essential--you cannot base an argument on plot summary and broad descriptions of what is happening in the text. Select small sections of the text you can quote and explicate in order to prove your larger points. Your arguments should not simply refer to plot, but should take into account the novel's style and form. We have spent the entire semester gathering the terminology to think about the technical features of novels and how they influence our understanding of the text. Use that terminology to speak of HOW effects are achieved. What is the narrator, as opposed to the author doing? How is the plot organized to drive our interest? Are the characters flat or round? static or dynamic? Etc.
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[Week 14](#)

Apr 11 M

Apr 13 W

Final Test (10%)

- [Final in class testAssignment](#)
 - Done
- Please save the answers to your test as a word doc entitled Last Name_FirstName351Final and upload here by 11 p.m. Wednesday April 13.

[Week 15](#)

Apr 18 M

EASTER MONDAY HOLIDAY

Name: Cedrez Moss

Professor: Dr. Bailey

Course: English 351

Date: Thursday 13th, April 2022

But what you have brought me here is a world as rich as London itself. What a puzzle of life exists in the dark little lane-ways of this wretch's soul, what stolen gold lies hidden in the vaults beneath his filthy streets." "I don't follow you, Sir?" "It's the Criminal Mind awaiting its first cartographer."

What book is the quote excerpted from? Who is the author is? Who is the person speaking? What is he speaking about? What theme is this quote illuminating? Give an example from the quote.

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Define

Intrusive narrator

Prolepsis

Bildungsroman

The hermeneutic code

[4]

Jack Maggs might be regarded as a postcolonial novel. Discuss TWO ways in which Jack Maggs is a postcolonial critique of Great Expectations. [4]

Metafictionality is a quality of postmodern texts. Review the definitions below.

“Metafiction is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality.”

“Metafiction is a style of prose narrative in which attention is directed to the process of fictive composition.”

Select TWO of the texts we have read and discuss how they might be characterized as metafictional novels. [4]

Define free indirect discourse and give TWO reasons free indirect discourse is used in Madame Bovary. [4]

What is the difference between story and plot? [2]

Feminist critics of the novel used feminist critique and gynocriticism, terms associated with Elaine Showalter. What is the difference between these two terms?[2]

We began by saying that the first novels promoted the importance of the individual--the self sharply differentiated from others and presented as unique, not part of the collective. Consider Morrison's *Sula*. In what ways does this contemporary novel suggest that individualism is a) an important goal AND b) something unnecessary? [5]